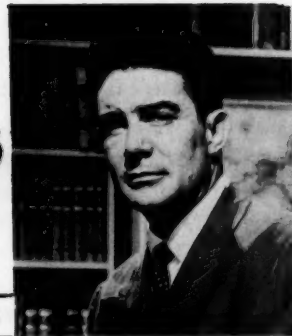


THE *Dan Smoot Report*



DAN SMOOT

Vol. 4, No. 27

Monday, July 7, 1958

Dallas, Texas

World Fair at Brussels

In 1954, Belgium invited all governments of the world to participate in a Universal and International Exhibition to be held at Brussels from April 17 to October 19, 1958.

Each nation could build a national pavilion in which to display the traditions, the accomplishments, the hopes, and the ideals of its people.

Here was an opportunity for every government which engages in propaganda to do its best; but it was an opportunity which the American government could not legally take advantage of.

The American government does conduct a multi-million dollar international propaganda program. The United States Information Agency is our official propaganda agency. It maintains hundreds of overseas American libraries and information centers. It supervises Voice of America.

It also participates in a multitude of activities conducted by other agencies: the delegation exchanges — a group of Americans representing a certain profession or occupation are sent abroad at taxpayers' expense, to examine activities within their special interests; and a similar group from foreign countries are brought to America (again, usually, at American taxpayers' expense) to study conditions here.

The "exchanges" routine began during the Truman administration, but has been immensely expanded by Eisenhower. The Eisenhower administration (with its penchant for Madison Avenue advertising slogans) calls the "exchanges" our "people-to-people" program.

All of this is supposed to make Americans understand and respect other people, and to make other people understand and respect us.

It doesn't, really; but the main point is that it is all unconstitutional.

The Tenth Amendment to our Constitution says that all powers not specifically delegated to the federal government are reserved to the individual states or to the people; and

THE DAN SMOOT REPORT, a magazine edited and published weekly by Dan Smoot, mailing address P. O. Box 9611, Lakewood Station, Dallas 14, Texas, Telephone TAYlor 4-8683 (Office Address 6441 Gaston Avenue). Subscription rates: \$10.00 a year, \$6.00 for 6 months, \$3.00 for 3 months, \$18.00 for two years. For first class mail \$12.00 a year; by airmail (including APO and FPO) \$14.00 a year. Reprints of specific issues: 1 copy for 25¢; 6 for \$1.00; 50 for \$5.50; 100 for \$10.00—each price for bulk mailing to one person.

there is nothing in the Constitution delegating to the federal government any power to tax for propaganda.

It follows that the American government, in 1954, should have politely declined the Belgian invitation. We should have told the Belgians that, while we applaud their intentions, the American government is not empowered by the Constitution to participate in such activities. We should have suggested that, if the Belgians wanted American displays at their World Fair, they could invite *private* American groups and individuals to participate, because, although the American people have not given their government the power to participate in such affairs, the people themselves have the freedom and the resources to do so.

If the State Department had said something like that to the Belgian government in 1954, the statement would have made headlines all over the world.

Imagine what a wonderful "propaganda" statement that would have been for the real "American way of life."

That's the sort of thing which set the world on fire with enthusiasm about that remarkable place known as America and gave people everywhere hope that they themselves might some day follow the extraordinary American road to freedom — for the first 125 years of our national life, before our government started meddling in the affairs of the rest of the world; before we ever thought of permitting our government to tax us for stupid governmental propaganda to "sell our way of life" abroad; before we scrapped our own unique system of freedom under limited constitutional government in order to adopt the worn-out, reactionary ways of the tired old chancellories of Europe.

Imagine what a thrilling American exhibit would now be on display at the Brussels World Fair if the federal government had obeyed our Constitution and stayed out, giving only such

help, in the way of diplomatic and official encouragement, as would be proper for the government.

With individual American states, and private business firms, and private groups and associations of Americans all vying against each other to put on a show and advertise their best at Brussels, Americans would now have on display at the World Fair something to make the world gape.

But we didn't do it that way. Instead of staying out of the way and letting a vigorous, manly, infinitely varied, humane, warm-blooded, and free American people put on their own show at Brussels, our State Department arrogantly assumed for itself the exclusive responsibility for showing the rest of the world what America is.

There followed long, pointless delays; the pull and tug of partisan politics; quarrels over Congressional appropriations; dishonest State Department representations to Congress as to what our main competitors at the fair, the Soviets, were doing; stupid waste of tax money.

The unhealthy State Department notion of what America is resulted in an American national exhibit at the World Fair which depicts us an anemic, effeminate nation of people — whose art is an ugly, degenerate confusion; whose industry is represented by a T-model Ford; whose colorful story of the great west is indicated by three tumbleweeds in a box; and whose ideals are represented by a display which was actually organized by *Time-Life-Fortune* magazines, but which might have been planned in the Kremlin: a display which shows America as a land of ugly slums where ignorant whites brutalize and oppress defenseless negroes.

The expression of what the American ideal should be is represented by quotations from Walter Reuther, Adlai Stevenson, Dwight Eisenhower, and Martin Luther King (negro preacher whose associations with American

communists and communist-frontiers are widely known).

Whereas other national pavilions have restaurants offering the finest cuisine, the American pavilion has a hot-dog stand where visitors can buy dogs, hamburgers, cokes and milkshakes, over the counter at outrageous prices.

Whereas other national pavilions are built around central, purposeful themes emphasizing accomplishments which the nations are proudest of, the focal center in the American pavilion is a platform, over a pond of water, which serves as a stage for girls modeling mink stoles.

In contrast to the American national exhibit, which gives the impression of a people grown old and effete, with no purpose except jaded enjoyment of creature comforts, the Soviet pavilion is lusty, youthful, virile, self-assured — giving the impression of a great nation of people who are proud of their dynamic strength.

Just before the Brussels Fair opened, the State Department, unable to hide the fiasco it had made, revoked its earlier rule that American business firms could not participate in the Fair, and urged business firms to come in and put up something worthwhile.

About 50 American business firms are now in the Fair, and theirs are about the only American exhibits worth seeing. Many of them, however, are not in the American pavilion at all. They are in the international shows, or have their displays in other national pavilions.

Moreover, the unwholesome pall of State Department thinking hangs over the private American exhibits.

For example, one of the most popular American exhibits at the Brussels Fair is RAMAC, an IBM automatic "brain" machine which gives answers to questions about his-

tory. Walk up to RAMAC and mention any year as far back as 4 B.C., and RAMAC will give you the key historical event of that year. Mention 1954, and RAMAC will respond with a neatly typed message that, in 1954, the United States Supreme Court declared segregation in public schools illegal!

We know, of course, that the Soviet pavilion at the Brussels Fair tells a lie. Socialism is a slave system, imposed on Russians by force, and cannot produce happy, dynamic strength. We also know that the American pavilion tells a lie. America is not a nation of decadent people, devoted exclusively to artistic perversion and body ease.

But it is not soothing uncton to know these things.

Why did our government take over 13 million dollars of our money and portray us in such a sorry light to 40 million people — while denying free Americans the right to put up their own shows?

* * * * *

Appropriations Battle

In 1956 (two years after receiving the Belgian invitation), President Eisenhower asked Congress for 15 million dollars to spend on the World Fair. Congress appropriated only part of it.

The State Department paid the Belgians \$430,000.00 in taxes and started an exquisitely beautiful, 5 million dollar, modernistic pavilion at Brussels, without any apparent thought about what would go in it.

In 1957, State Department officials asked for more money, saying that the Soviet pavilion would be 125 feet high, in marble, and would cost over 40 million dollars.

In 1958, after Congress had found out that the Soviet pavilion was, in fact, a simple structure of pre-fabricated steel and concrete, the State Department officials said that their

earlier description of the Soviet pavilion was "based only on hearsay."

In the end, Congress gave the State Department a total of \$13,455,000.00 to spend on the World Fair at Brussels.

* * * * *

Art and Asininity

On March 25, 1958, Congressman Albert P. Morano (Rep., Conn.) wrote a letter to Mr. Howard Cullman, United States Commissioner General, Brussels Fair, Belgium, saying:

I ... protest against the unrepresentative, inadequate art exhibit proposed to represent the United States in the Brussels Fair. ...

I ... (am) at a loss to understand why the great names of American painting have been deliberately omitted from our display.

I see in the unfamiliar names listed for exhibit no Trumbull, no Peale, no Remington or Sargent, not even Grandma Moses. ...

I strongly urge that steps be taken at once to present a more typical and representative selection of American art to the world.

On March 28, 1958, John F. Sullivan in *Village Gazette* (Old Greenwich, Connecticut) said of our art exhibit at Brussels:

First, there is what is called American folk art, a collection of stiff and naive paintings by amateurs. ...

The second part ... consists of Indian primitives ... which belongs more properly in a museum than a world's fair.

The real clinker, however, is in the choice of the 17 modern paintings. ... Sixteen of these paintings are abstractions; and few of the artists are known, even in the art world.

I try very hard not to act like an ignoramus when gazing at some of these collected paint drippings; and I'm even willing to grant that the character who splashes paint on a canvas from the top of a stepladder may really be an artist even though we punish children for that sort of thing — but 16 of these things?

Presenting these three groups at a world's fair as

representative of American culture is so asinine that you can't help but wonder at the motivation of ... persons who did the selecting.

On April 9, 1958, Mr. Cullman answered Congressman Morano's letter, saying:

We have tried to show a representative group of works from various fields. ... We are showing United States Indian art, 19th century folk art, and contemporary painting. ...

United States museums have lent ... 38 world-famous masterpieces to the International art exhibit organized by the Belgian authorities. Among them are 16 major works by American artists like Hooper, Marin, Tobey, Graves, and others. ...

We will exhibit other leading American painters in my official reception rooms and offices; and we have borrowed and installed a group of about 30 American works of art in the official residence of the United States Ambassador. Among them is a brilliant large portrait by Sargent. Three important Remingtons, which we had requested from the Museum of Fine Arts in Houston, Texas, were unfortunately denied us. ...

I assure you that the cultural representation in the United States pavilion is going to be varied and of the highest quality.

In other words, all the American paintings which normal people consider worth looking at are hidden away in official offices where fair visitors will never see them; or, they are part of the Belgian exhibit; and if the American national exhibit contains nothing from the great western painter, Remington, it's all the fault of some Texans.

Congressman Morano called Commissioner Cullman's letter "most encouraging."

Others were less encouraged.

On May 29, 1958, Wheeler Williams, President of American Artists Professional League, wrote President Eisenhower, saying:

The National Board of our League, the largest and most broadly based National organization of professional American artists, has directed us to protest the incompetent or perverse selection of works chosen to represent American Art, a vital facet of our National Culture, at the Brussels World's Fair. ...

Our exhibit ... does not include:

(a) Any examples of... great painters of the early days of our Republic;

(b) Any works of great late Nineteenth Century painters;

(c) Or... even a single work by a Twentieth Century traditional artist, living or dead.

Was the intent to convey the false impression that we have had no great national art but that our young nation had advanced (?) from ... primitive beginnings suddenly into the maelstrom of the pathological modern?

A friend of mine gave me this brief report, after spending a day at the Brussels Fair:

The art section is actually subversive: several rooms of American Indian displays; 4 cubicles of modern art — finger painting and psychopathic smears complete with a display case showing pictures and biographies of the artists. The sculpture was of similar calibre. Everything was grotesque, distorted, and ugly.

A midwestern businessman wrote to his senator, saying:

Along the right side of the main hall (of our national pavilion at Brussels) ... we have a plaster statue of Washington in very poor condition, a carved eagle, and a wooden Indian. ... Then we have a series of paintings. ... The cavemen made better pictures on the walls of their caves. ...

The next exhibit ... is a portable partition on which are sketched such beauties as the girl with two eyes on one side of her head, the typsy modern sipping her highball, and so on.

Even *Time* magazine said:

Bewildered and amused Europeans pepper the girl guides with questions: "Why is there nothing realistic, like the Russians have?" "Can these artists really draw?" ...

* * * * *

Crazy as a Loon

Most people clean up a bit and try to present their best appearance when they go visiting or have company in. This is the normal and expected thing. It's the same with nations: if they are going to put themselves on exhibi-

tion before 40 million people at a World Fair, they try to look their best.

Not so, the fellows who run our State Department nor the equally queer people who do arty thinking for *Time-Life-Fortune* magazines. Their idea of propagandizing for America is to present the seamiest possible view, and then distort it to make it look worse.

A major exhibit at the American pavilion in Brussels is called "American Idealism in Action," or "Unfinished Work." It cost American taxpayers \$25,600.00, but *Time-Life-Fortune* organized the thing.

Howard Taubman of the *New York Times* said:

The aim of the display is to tell frankly that the U. S. has important problems that remain unsolved and to show that we are trying to solve them. Among these are the place of the negro, the slums, the misuse of the land and the waste of natural resources.

With respect to the negro, there is a printed statement in three languages ... that one in ten is descended from American slaves and 17 million negroes have yet 'to win all the equal rights promised by American democratic theory.'

This exhibit shows enlargements of newspaper reports of incidents involving the fight over integration in the South, including the story of Little Rock. There are pictures and legends recounting the improvement that is taking place for the negro in his right to vote.

There is a panel with quotations supporting the fundamental principles of equal rights by President Eisenhower, Adlai E. Stevenson, Walter Reuther and the Reverend Martin Luther King, negro leader in the South. ...

Senator Olin D. Johnston (Democrat, South Carolina) said:

This exhibit could not have been more designed to reflect against the American nation if it had been made in Moscow by the Kremlin.

An editorial in the *Independent* (Anderson, South Carolina) said:

Somebody is crazy as a loon. ...

Is bragging about the Little Rock school mess and the illegal enforcement of a Supreme Court decision by Federal troops, displaying the worst side of the bus problem and all the sore spots in our growing country the proper way to spend money to show the rest of the world the greatness and goodness of America?

What is the purpose of the United States exhibit anyhow? ... to dramatize slums, social disputes, our unemployment, our highway deaths, and our mental institutions?

* * * * *

What They Carried Away

On April 17, 1958, Senator H. Alexander Smith (Republican, New Jersey) said in the Senate:

Today marks the opening of the Brussels World Fair. ...

Over 40 million people are expected to visit the fair this summer. ... these visitors will carry away with them a deeper understanding of the American people and of our achievements and ideals.

Let's see about that.

On May 1, 1958, columnist Dorothy Thompson said:

... The United States pavilion ... a light, airy design in concentric circles, is beautiful, but ... the exhibit as a whole presents an aspect of restless confused movement without a focus, a picture of a civilization that is going hectically toward no discernible goal. ...

The circles gather around a pool, actually the center of the show. Down a ramp, to a raft in it, models parade — making girls and clothes the focal point of American culture? ...

William H. Stoneman, in the Chicago Daily News said.

The American section of the Brussels Fair fails to emphasize those very things which make the United States the finest country on earth. ...

Louis Lancaster, of Santa Barbara, California, formerly with the Department of State and for many years a successful businessman, wrote to his Congressman saying:

Our building is beautiful — probably too beautiful. Inside, most of the floor space is a pool of water. On an island — our main feature — a fashion show of mink stoles, costly evening gowns.

Russia — next door in a large, factory-like building — features, sputnik, manufacturing, education.

The impression one gets: United States — pretty, rich, indolent, frivolous; Russia — strong, serious, down-to-earth. ...

I hate to have 40 million Europeans think our main thoughts are on mink stoles, rich evening gowns, and anemic slinky fashion models.

Howard Taubman, in the New York Times Magazine said:

The American pavilion. ... seems ... to reflect America as the Madison Avenue mind is in the habit of presenting it, rather than the American reality. Here are some examples:

There is an area that touches lightly — oh, so lightly — on the forty-eight states. Bits and pieces from scattered area are shown in isolated display on stands or counters. ... Several ears of corn sit in a little case. Elsewhere there is a big open box containing three growths of tumble-weed.

There is a beach scene with figures clad in informal summer wear, taking their sumptuous ease. These are rich Americans: they are, in fact, the Hollywood notion of rich Americans. One can hear passers-by commenting contemptuously on the pretentiousness of this opulence. ...

Columnist Art Buchwald said:

The United States has put on a disappointing show. ... there is very little you could learn about the United States from things they have on display.

Defenders of the American exhibit will tell you the object of our pavilion is to present a "soft sell," a Madison Avenue expression which we assume means, "Don't hit the customer over the head". ...

Not only are we soft selling the United States but in reality we've built ourselves a giant tranquilizer pill.

Although we're the leading nation in automation, our exhibits are static and dull. ...

Cockroaches, Too

On April 14, 1958, Congressman H. R. Gross (Republican, Iowa) put in the *Congressional Record* a news item from the *Washington Daily News*, which said:

The United States will exhibit 36 cockroaches at the Brussels World Fair after all.

The exhibit, prepared by the National Science Foundation as part of a display of United States scientific progress, was shipped to Brussels by boat several weeks ago.

But the cockroaches arrived in no condition to be displayed. In fact, they had all been squashed....

Dr. Thomas O. Jones, assistant chief of National Science Foundation's office of scientific information... telephoned New York, San Francisco, and finally Minneapolis to get a new exhibit.

Scientists at the University of Minnesota finally agreed to grow another batch of cockroaches.

* * * * *

Our President Acts

Maybe Sherman Adams hadn't told him about it. At any rate, President Eisenhower remained unruffled about the abundant criti-

cism of our national exhibit at Brussels — until June 17.

On that day, Senator Styles Bridges read to Mr. Eisenhower a long letter from a businessman which, as reported in the *New York Times*, said, among other things:

The exhibit was bewildering and completely unlike the America we know.... As you enter the main doorway there is a thick plate-glass baffle about four feet high... on which is etched in black a picture of a man on a beach talking to a woman bare to the waist with what seems to be an Indian bairdress.... Her tribesmen are roasting the lower half of a human body on a spit.

Immediately behind this was a chair used in a school in the seventeen hundreds, and the card beneath it conveys the idea in three languages that children today use the same chair. A group I saw read the card and burst into laughter.

In the center of the main hall there is a pond and on this and hanging over it are several odd shaped mobiles. On the water also was a scum coating with floating orange peels and other refuse....

Nowhere is there an exhibit of our industrial achievements. Nowhere can the visitors see how Americans live. No exhibit shows how we tax ourselves to help the other people of the world....

The Soviet Union's exhibit, by contrast, presented all of those things I expected to see in the American exhibit — tremendous murals showing

WHO IS DAN SMOOT?

Dan Smoot was born in Missouri. Reared in Texas, he attended SMU in Dallas, taking BA and MA degrees from that university in 1938 and 1940.

In 1941, he joined the faculty at Harvard as a Teaching Fellow in English, doing graduate work for the degree of Doctor of Philosophy in the field of American Civilization.

In 1942, he took leave of absence from Harvard in order to join the FBI. At the close of the war, he stayed in the FBI, rather than return to Harvard.

He served as an FBI Agent in all parts of the nation, handling all kinds of assignments. But for three and a half years, he worked exclusively on communist investigations in the industrial midwest. For two years following that, he was on FBI headquarters staff in Washington, as an Administrative Assistant to J. Edgar Hoover.

After nine and a half years in the FBI, Smoot resigned to help start the Facts Forum movement in Dallas. As the radio and television commentator for Facts Forum, Smoot, for almost four years spoke to a national audience giving both sides of great controversial issues.

In July, 1955, he resigned and started his own independent program, in order to give only one side — the side that uses fundamental American principles as a yardstick for measuring all important issues. Smoot now has no support from, or connections with, any other person or organization. His program is financed entirely from sales of his weekly publication, *The Dan Smoot Report*.

If you believe that Dan Smoot is providing effective tools for those who want to think and talk and write on the side of freedom, you can help immensely by subscribing, and encouraging others to subscribe, to *The Dan Smoot Report*.

happy people playing and working together, and industrial displays including air-planes, modern automobiles, and a model of the Soviet sputnik.

This letter irritated the President very much. He called George V. Allen, Director of the United States Information Agency, and ordered him to go to Brussels at once and bring back a personal report.

Allen left the next day.

On June 24, 1958, George Allen was back. He told President Eisenhower that he found nothing objectionable about our exhibit at Brussels — except that we ought to enlarge the *Time-Life-Fortune* "Unfinished Work" thing, to show more of our shortcomings.

He said the etching of the nude Indian woman lying in a hammock was in an inconspicuous place, because people entering the main pavilion had to turn around to see it.

This etching, incidentally, is not even American. It was done originally by Theodor Galle who lived in Antwerp 1570-1633.

* * * * *

But Our Free Toilets Are Fine

Art Buchwald, in his May 29, 1958, column written in Brussels, said:

We are winning one major propaganda victory at Brussels. While all the other pavilions and exhibits are charging admission to the washrooms, the United States is offering free washrooms.

They may eat and enjoy and admire at other pavilions; they may sneer at our exhibits; but from all over the fair grounds, they swarm to our pavilion to use the free toilets!

Those State Department boys are smart.

* * * * *

Finale

Alexis De Tocqueville — the French scholar who toured the United States in the 1830's and wrote a two-volume classic which may be the greatest philosophical history of America ever written — said:

... there is no country in the world where the Christian religion retains a greater influence over the souls of men than in America; and there can be no greater proof of its utility, and of its conformity to human nature, than that its influence is powerfully felt over the most enlightened and free nation of the earth.

In the American exhibit at the Brussels World Fair, there is nothing — positively nothing — to suggest this, the most important aspect of American life.

If you do not keep a permanent file of *The Dan Smoot Report*, please mail this copy to a friend who is interested in sound government.

DAN SMOOT,
P. O. Box 9611, Lakewood Station
Dallas 14, Texas

Please enter my subscription for (_____ years) (_____ months) to THE DAN SMOOT REPORT. I enclose \$_____; please bill me for_____.

Rates: \$10 for 1 year
\$ 6 for six months
\$ 3 for three months
\$12 first class mail
\$14 for air mail
\$18 for 2 years

PRINT NAME

STREET ADDRESS

CITY AND STATE

y
-
e

r
t
c

n
e
n
f

e
y
e
y

s
r
e

.

.

.

.